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FIFTY CENTS A YEAR

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME IX

MAY 1, 1915

NUMBER 5



THE FISHERMAN'S FAMILY—BY PUVIS DE CHAVANNES  
PRESENTED BY MARTIN A. RYERSON, 1915

## COMING EXHIBITIONS

**D**EFINITE announcement of summer exhibitions can not yet be made because plans for the summer months have not been perfected. As announced in preceding BULLETINS, four exhibitions will be held before July 25: from May 5 to May 8, school art work by the Western Drawing and Manual Training Association, of which further mention is made on page 68; from May 13 to June 13 the annual exhibition of American water colors, pastels and miniatures, including the "rotary exhibition" of the American Water Color Society; during the same period an exhibition of paintings by nine Chicago artists; and from June 18 to July 25 the work of students of the Art Institute.

The nine Chicago artists who are holding a special exhibition are all well-known men and their works are usually seen in the annual exhibition by American artists. Several of them are represented in the collection of the Friends of American Art: Frederic C. Bartlett by the painting "Blue blinds;" Louis Betts by "Apple blossoms;" Ralph Clarkson by "A daughter of Armenia;" Oliver Dennett Grover by "Mountain, sea and cloud" and "June morning, Lake Orta;" William P. Henderson by "The green cloak;" Lawton Parker by "Portrait." Karl A. Buehr returned a short time ago from a protracted stay abroad to take charge of advanced classes in painting in the school. Charles Francis Browne, for several years a lecturer and instructor here, is now Superintendent, U. S. section, of the Fine Arts Department at the Panama-Pacific Exposition. Wilson Irvine, well-known as a landscape painter, is president of the

recently appointed Commission for the Encouragement of Local Art.

All of these artists are the recipients of many prizes and awards of honor in exhibitions, and they form an unusually strong group of exhibitors who need no further mention to the members and friends of the Art Institute.

The annual water color exhibition will contain as usual the "rotary" exhibition. This consists of pictures selected from the forty-eighth annual exhibition of the American Water Color Society held in New York this spring. Although comparatively few of the well-known American artists have been painting in water color, this year's showing of works in that medium will be more comprehensive than for some time past. There will be one gallery devoted to the paintings of Boston artists and also some important water colors from New York and Philadelphia.

## EXHIBITION OF BLASHFIELD MURALS

**S**EVEN mural decorations by Edwin H. Blashfield are installed until May 6, in gallery 45. These paintings are to adorn the home of Mr. Everett Morss of Boston. They comprise three large decorative panels, "Hospitality," "Books," and "Music," and four smaller panels from three to four by eight feet, each of which contains a single figure. They are remarkable in color and design, the symbolical figures grouped in a rich, harmonious and intricate color pattern against the flat and skilfully subordinated backgrounds. They are excellent not only in their arrangement and immediate color appeal but also in their expression of form, which is satisfying to a degree

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PORTRAIT OF THOMAS WILLIAM VAWDRY—BY JOHN SINGLETON COPLEY  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

unusual in the modern mural and which yet maintains the general impression of flatness suitable for a wall decoration. The largest panel, "Hospitality," eight by nine feet, is a conventional rendering of welcoming figures. "Music" and "Books," both about six by eight feet, also give symbolical representations of their subjects.

### PAST EXHIBITIONS

ONE hundred and sixteen rare examples of Chinese and Japanese brocades were on exhibition in galleries 46 and 47 from March 23 to April 28. Many of these beautiful textiles, which date from the fifteenth to the nineteenth centuries, were used for "kesa" or priests' robes. They show intricate patterns of conventionalized flowers, dragons, swastikas and symbols of many kinds, mostly in gold on rich grounds of various colors. An interesting illustration showing students of design at work in a gallery hung with these brocades will be found on page 73.

On April 6 eighteen paintings by a young New York artist, Randall Davey, were installed in gallery 52. Mr. Davey was a pupil of Robert Henri and also studied in Holland and Spain. He has exhibited in eastern cities, but never before in Chicago. This year the Second Hallgarten Prize, in the National Academy of Design, New York, was awarded him. His subjects comprised portraits, landscapes and still-life, of which the painting "Flowers" was purchased by the Friends of American Art. Mr. Davey, like George Bellows, is one of the most "modern" of the younger American painters, and his work shows promise of no small future accomplishment.

During the same period as the architectural exhibition, the Art Students' League held its annual exhibition, which consisted this year of about eighty pictures, mostly oil paintings. They were noticeably more radical in color schemes than heretofore. Of the W. O. Goodman prizes, the first was awarded to Frederic Grant for a group of oil paintings; the second to Irving Kraut for "Blue hills." The first Claire Staderker Memorial prize for water color was awarded to Elizabeth F. Gibson for a group of water colors; the second Staderker prize to Lance Hart for "Spring on the hill." Mr. Hart was also given Honorable Mention for the oil painting "The night window." Prize pictures in this exhibition are reproduced on page 70 of this BULLETIN.

The drawings by old masters, chiefly of the sixteenth and seventeenth centuries, lent by Mr. Du Puy of Pittsburgh have just been removed from corridor 54. Visitors to the Art Institute have had a rare opportunity to see original drawings by some of the most famous painters of the world, such as Andrea del Sarto, Murillo, Raphael, Rembrandt, Van Dyck, and Leonardo da Vinci.

### THE ARCHITECTURAL EXHIBITION

THE twenty-eighth annual exhibition of the Chicago Architectural Club occupied the south galleries from April 8 to April 28. The Club, which is composed for the most part of the draughtsmen and the younger members of the profession, is given the active assistance of the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

Institute in its annual exhibition. The contributions come from all parts of the country, and special effort is made to pick the best exhibits from the eastern exhibitions. Besides the architectural

her children, Painting and Sculpture.

Beside its interest and incidental beauty, the exhibition this year was truly valuable in that it was representative enough to reflect correctly the condition of architec-



THE COFFEE HOUSE—BY ALSON SKINNER CLARK  
PRESENTED BY MR. AND MRS. ALSON E. CLARK, 1915

drawings, there are mural decorations, sculpture, mosaics, etc., all more or less intimately connected with architecture and furnishing a feeble echo of the day when Architecture, the mother of the arts, encircled in her arms

tured as a fine art in the United States today. It showed us, first of all, that we are still in the period of eclecticism, which has obtained since the World's Fair. It showed also a progressive improvement in the technical ability of the architect, and

if it did not show any very marked progress toward a more American expression in architecture, it did not on the other hand show any indication of an increased subservience to European models. In fact, the general effect of the exhibition was that of a healthy and refreshing architectural growth. To illustrate the present tendency toward eclecticism, it might be of interest to enumerate the different architectural styles under which could be classed the principal exhibits: Classic 10, Gothic 16, Romanesque 4, Italian Renaissance 8, French Renaissance 5, English Renaissance 8, Spanish 1, Colonial and Georgian 8, Chinese 1, and the "Western Style," or as we sometimes call it, the "Chicago School," 28.

The increased attendance over previous years not only speaks well for the excellence of the exhibition but is indicative of an increased interest in architecture, which will surely be reflected in the better buildings of the future. T. E. T.

#### FRIENDS OF AMERICAN ART

THE Friends of American Art are now soliciting subscriptions for the second five year series, but as yet have not entered actively upon the work of securing new members. It is earnestly hoped that those who have given their support to the society in the past will continue their contributions in the future. In this connection we quote Mr. Macbeth of New York, who has done so very much to encourage and foster American art and artists. In the last number of Art Notes he says:

"Art circles in Chicago are much exercised just now over the fact that the five year period for which Friends

of American Art promised annual contributions is about to expire. To renew or not to renew is the question of interest. It is known that some members will not wish to continue, but it would be greatly to be deplored if there should be a falling off in numbers that would not be offset by the entrance of new members. The splendid work done in the enrichment of the Art Institute collection of pictures during the past five years shows an achievement of which the citizens should be very proud. To halt this good work would be an unfortunate blow to the prestige already gained. It would not be at all like Chicago to permit it."

Since their organization five years ago the Friends of American Art have presented to the Art Institute fifty-eight paintings and four pieces of sculpture. They occupy at present Gallery 50 and adjacent corridors and make a very impressive appearance. The most recent purchases are reproduced in this BULLETIN: a head in marble, "My wife, Eleanor," by Chester Beach, reported last month, and "Portrait of Thomas William Vawdry" by John Singleton Copley.

The acquisition of the Copley portrait is especially desirable, for the collection has been built up largely of contemporary works, having only one early painting, the portrait of General Dearborn by Stuart. It is to be hoped that eventually the collection will acquire examples representative of the various stages in our progress, so that the general development of American art might be illustrated. There is therefore a sufficiently large field of work for the Friends to justify the enthusiastic renewal of their efforts.

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The Copley painting is a portrait of a young man, shown half-length, in a blue costume with lace at neck and sleeves. He wears a white wig. The simple back-

portrait is not dated, but belongs without doubt to the artist's English period, when his art had undergone the refining influence of the great masters of the English



MY WIFE, ELEANOR—BY CHESTER BEACH  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

ground is dark gray and the clasped hands and lower part of the body are thrown into shadow so that the observer's attention is concentrated upon the head. The

portrait school. Copley's early years were spent in portrait painting in New England, with a brief sojourn in New York, and we are indebted to him for a



remarkable series of portraits of distinguished men and women of the Colonial period, an invaluable commentary on the character of Pre-Revolutionary society. In 1774 he went to England, thence to Italy, where he spent two years studying the works of the old masters and executing commissions. He then returned to England where, much sought after and admired, he remained for the rest of his life. It was in this period that he reached the highest point in his technical achievement, his style becoming more simple and graceful, his shadows softer and deeper, and his color, harsh in his colonial period, becoming more harmonious and rich.

#### WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION

AT the educational congress held in Chicago during the World's Fair a small group of art teachers decided to form an organization for the promotion of art education. The first annual meeting was held in Milwaukee in the following year. Meanwhile the manual training teachers in this part of the country had established an organization of their own. Nine years ago they joined forces with the art teachers and the combined associations under the name of the Western Drawing and Manual Training Association held their first joint meeting in the Art Institute. Miss Lucy Silke, a former student of the Art Institute and now Supervisor of Art in the Chicago elementary schools, was the president that year. Since that time the association has met annually, in April or May, in different cities of the middle west. It has members in over twenty states and has

become one of the two most influential organizations of its sort in the country. All the leading educators in the middle west, who are interested in art, manual training, household arts and vocational education, are members; and many of them have taken an active part in the international congress for the promotion of art education.

This year the annual convention of the association is held in Chicago, May 5-8, under the auspices of the Board of Education and Superintendent of Schools, the Art Institute, and the Association of Commerce. During this period an exhibition of school work, all educational art work including drawing and applied design, from both public and private schools, primary to University, will be installed in the Art Institute galleries. The Chicago Public Schools exhibition opened in Blackstone Hall on April 28. The exhibition in the galleries, assembled from forty-five other cities, is ready the first of May. All the temporary exhibition galleries are given over to this showing of art work from the schools.

#### TEACHING ART TO CHILDREN

FROM time to time the BULLETIN reports the progress made in systematizing museum instruction for children. The Board of Education and various clubs and societies interested, in coöperation with the Art Institute, are still engaged in perfecting a plan for acquainting the children of Chicago with the collections of the museum.

In this connection the work done by the School Art League of New York City is of special interest. The following information has been given by the League for publication in this BULLETIN.





A WRANGLE OVER CARDS—BY JEAN DAVID COL  
PRESENTED BY JOHN CUDAHY, 1889

The School Art League of New York City is actively promoting coöperation between the city museums and the elementary class rooms. Part of this campaign is conducted by means of a docent, who takes classes to the museum each afternoon; part is developed as a series of talks for children in the museum.

Under the direction of Dr. James P. Haney, Director of Art in the High Schools, a number of different courses have been arranged. Dr. Haney himself is to describe his methods at the coming convention of the American Federation of Arts, to be held in Washington on May 12, 13 and 14.

On the morning of May 13, Dr. Haney will briefly review several of his lessons given to the large audiences of children who flock to the Metropolitan

Museum and to the Brooklyn Institute Museum whenever he is scheduled to appear. In illustration of his method he will present in condensed form talks on "Armor," "Architecture," "Sculpture," and "Pictures." Drawings are always made before the children, and very frequently several of the audience are invited to pose for the speaker while he sketches. The stereopticon also is used.

In discussing his method, Dr. Haney recently said, "The great object of these talks for public school pupils is to get them used to coming to the museum,—to give them, if you like, the 'museum habit.' No tickets are required and the children come unaccompanied by parents or teachers. Their behavior is admirable and from questions asked of them during



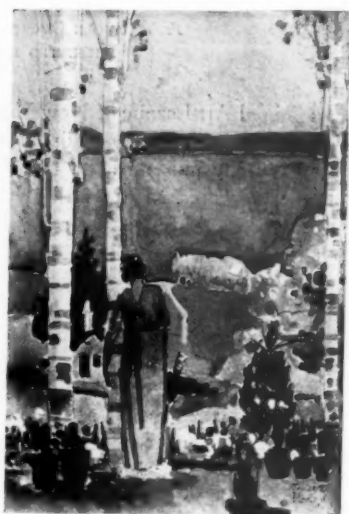
BLUE HILLS  
BY IRVING KRAUT



IN THE GOVERNOR'S GARDEN  
BY FREDERIC M. GRANT



DURHAM CATHEDRAL  
BY ELIZABETH F. GIBSON



SPRING ON THE HILL  
BY LANCE W. HART

PRIZE PAINTINGS IN THE ART STUDENTS' LEAGUE ANNUAL EXHIBITION  
(SEE PAGE 64.)

the recent course it is plain that there is a constant growth of interest on their part in the museum and its treasures.

"These talks are called Hero Tales, and are made to gather round the name of some knight or king or craftsman, but the purpose of telling them is much more than the telling of a bit of biography. The hero of the story is only a peg on which is hung much that deals with the art of the time. What one tries to build up in the minds of the children is what may be called 'an aesthetic background' against which they may set the objects of

art found in the museum galleries. Into this aesthetic background goes some history, some biography, some art. Altogether it serves to make the man and his time alive to the small hearers. They then see his picture, his sculpture, or his craft-work, not as a lifeless museum 'specimen' but as a work of art, to create which a man known to them once toiled and dreamed and aspired."

The officers of the School Art League report that during the last year the audiences of pupils aggregated over 12,000 at the various meetings held.

## NOTES

**DEATH OF JOHN CUDAHY**—John Cudahy, for many years a prominent business man and public-spirited citizen of Chicago, died in this city on April 23. Mr. Cudahy was a Governing Member of the Art Institute since 1889. Besides the gift of the painting (reproduced on page 69 of this BULLETIN) he showed his interest in the welfare of the Institute by continuous financial support.

**PAINTING BY PUVIS DE CHAVANNES**—A late accession of importance presented by Martin A. Ryerson is the oil painting "The fisherman's family" painted by Puvis de Chavannes in 1887. A reproduction of it is found on page 61. This picture is from the collection of Edouard Aynard in Paris. In 1875 the artist had painted a larger picture of the same subject, which went to the Museum in Dresden. This is the first example for the Art Institute to acquire of the works of

one of the most impressive figures in nineteenth century painting.

**DEATH OF F. HOPKINSON SMITH**—On April 7 in New York occurred the death of F. Hopkinson Smith, noted author, artist and engineer. As an artist Mr. Smith had won several medals and honors for his works at many exhibitions. Last year he delivered the Scammon Lectures at the Art Institute on the subject of out-door sketching. At the same time an exhibition of his water colors and charcoal sketches was held, from which the Art Institute purchased the series of twenty-one charcoals, called the Thackeray set.

**NEW ART STUDY CLASS**—Next fall the Museum Instruction Department will establish a new class for men and women, to meet on Sunday evenings. Beginning November 1 the class will meet on the first Sunday evening of every month.

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**PAINTINGS LENT TO MINNEAPOLIS**—Early in April thirty paintings from the Chicago artists' exhibition, selected by the Chicago Society of Artists, were sent to the Minneapolis Institute of Arts to be exhibited for a month. Upon their return they will be placed on exhibition here, at the time of the water color exhibit, and later will be sent to St. Louis, Springfield, Toledo and Detroit.

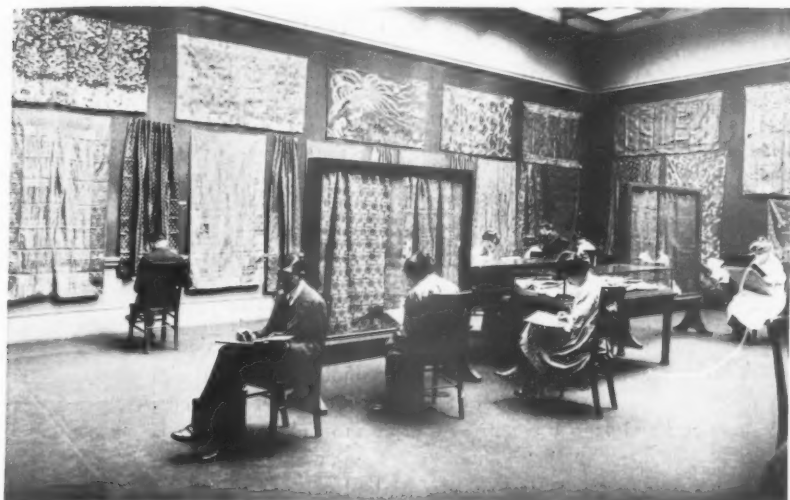
**PAINTING BY ALSON S. CLARK**—"The coffee house" by Alson Skinner Clark has recently been presented to the Art Institute in the name of Mr. and Mrs. Alson E. Clark. The painting, which shows State Street Bridge looking south, receives its name from McLaughlin's coffee store across the bridge on the right. "The coffee house" was awarded the Martin B. Cahn prize in the American artists' exhibition of 1906. A reproduction is found on page 65 of this BULLETIN.

**SALE OF REPRODUCTIONS**—The sale of color prints, post cards and other reproductions of paintings and sculpture in the Art Institute continues to show remarkable gains. During March the total sales of reproductions reached the figures of 22,364 as against 18,997 in the corresponding month a year ago. In the first quarter this year, 61,256 reproductions were sold, as against the sale of 44,870, during the corresponding quarter of 1914. This satisfactory showing is due partly to the publicity given by the press of Chicago and elsewhere, which has called attention to the excellent quality of the Art Institute reproductions, as well as to the large number of subjects represented. The Chicago Tribune, in its issue of

March 7, published a full page reproduction of "Canal in Venice" in color and also gave a list of the twenty-three other reproductions in this series. From this publicity there has resulted a flood of letters from all parts of the United States and Canada. From an average monthly sale of 400 of these prints, the sales mounted to 1800 during March only.

**HONORS FOR STUDENTS**—Several former students of the School have recently received various honors. Lauros Phoenix, class of 1907, has been elected a member of the American Society of Mural Painters, New York; Charles St. Pierre, with only eight others chosen from all the art schools in the country, has passed the preliminaries for the Grand Prix de Rome. Roy Tyrell has done a mural decoration of three panels for Bessemer Park House, to illustrate symbolically incidents in the history of Chicago and Illinois. The central panel, reproduced on page 74, is nine by twenty-five feet in measurement and shows a decorative arrangement in which Lincoln, Grant and Douglas form the dominating group.

**MURALS BY MR. NORTON**—John W. Norton, for five years a teacher in the School, has recently completed a series of nine panels for Fuller Park House. Their subject is "Early explorers." The small panels are four by eight feet, the large ones twelve by sixteen. Two other late murals by Mr. Norton are a decorative panel installed in the Midway Gardens last summer and two medallions in the dining room of the Hotel La Salle.



STUDENTS AT WORK IN EXHIBITION OF ORIENTAL BROCADES

## ANNOUNCEMENT

### EXHIBITIONS, LECTURES AND CONCERTS

MAY TO JULY, 1915

May 5 to May 8—Exhibition of the Western Drawing and Manual Training Association.

May 13 to June 13—(1) Annual exhibition of American water colors, pastels and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by nine Chicago artists: Frederic C. Bartlett, Louis Betts, Charles Francis Browne, Karl A. Buehr, Ralph Clarkson, Oliver Dennett Grover, William P. Henderson, Wilson Irvine, Lawton Parker.

June 18 to July 25—Annual exhibition of the work of students of the Art Institute.

### LECTURES ON PAINTING

Lucy C. Driscoll, Art Institute of Chicago and University of Chicago—"Modern painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning March 26. The remaining topics are as follows:

May 7—English painting.

May 14—Modern painting in Germany, Holland, Belgium.

May 21—American painting.

May 28—American painting.

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LECTURES AND CONCERTS

LECTURES IN THE CLUB ROOM

A series of lectures on the subject of English houses and furniture is being given in the Club Room of the Art Institute for the University of Chicago by Miss Langley. The lectures are delivered on Tuesday and Thursday afternoons, from 4:15 to 6:15 o'clock, until June 15, except on the following dates: May 6, 11, 25; June 8. Art Institute students and members are admitted.

CHAMBER MUSIC CONCERTS

Sunday afternoon chamber music concerts, under the direction of the Society of American Musicians, will be given in Fullerton Hall beginning May 2 and continuing until May 30. The same program will be given twice each afternoon at 3 and 4:15 o'clock. Admission to Fullerton Hall, 10 cents.



PANEL OF A MURAL DECORATION FOR BESSEMER PARK HOUSE  
BY ROY TYRELL, STUDENT OF THE ART INSTITUTE

LIBRARY NOTES

WITH the intention of completing the set on the Paris Salons, the Library has just acquired twelve of Goupil's publications. From this same publisher were purchased two well illustrated books, "Goya" by Paul Lafond and "The Renaissance; its art and life" by Selwyn Brinton. "L'Art Gothique en France" by Camille Martin,

and "Hotels et maisons de la renaissance francaise" by Paul Vitry were added to the books on architecture.

Mr. W. O. Goodman has presented twelve books and fourteen volumes of the Craftsman magazine. The family of the late Mrs. Abbie Pope Walker presented eight volumes and sixteen numbers of the Ceramic Studio. These gifts of the

Craftsman and the Ceramic Studio enable the Library to duplicate these volumes in the Circulating Library for students.

Other gifts comprise seventeen volumes of the "Museum of painting and sculpture" by Duchesne, from Mr. Frederick Latimer Wells, and books from Tiemen de Vries, Miss Harriet E. Nourse and Mr. Albert J. Küssner. Mr. Küssner has also left in the Library as a loan "Ornithology or science of birds" by Dr. Brehm and "Birds of North America," drawn and colored from life by Theodore Jasper.

The Photograph and Slide Department has purchased thirty-three photographs of sculptures in the Pergamon Museum. Fourteen slides of buildings and scenes on the Exposition grounds at San Diego were presented by the Panama-California Exposition Committee. Gifts of slides were also received from Mr. Lorado Taft and Miss A. O. Simpkin.

Among the books added during March are:

L'Art decoratif aux expositions des beaux arts. 1907, 1908. 2v. n. d.

Baer, C. A.—Farbige Raumkunst. 2v. n. d. 1914.

Brinton, Selwyn—The Renaissance; its art and life. Florence (1450-1550) 1908.

De Vries, Tiemen de—Dutch history, art and literature for Americans. 1912.

Duchesne, Jean—Museum of painting and sculpture. 17v. 1829-1834.

Lafond, Paul—Goya y Lucientes. 1910.

Martin, Camille—L'Art Gothique en France. n. d.

Mercer, Henry C.—The Bible in iron. 1914.

Rice, William Gorham—Carillons of Belgium and Holland. 1905.

Stevenson, Robert Louis—Treasure island. Illustrated by N. C. Wyeth. 1911.

Vitry, Paul—Hotels et maisons de la renaissance française . . . XV<sup>e</sup> et XVI<sup>e</sup> siècle. 3v. n. d.

## ATTENDANCE

**MUSEUM**—The number of visitors at the Museum during March, 1915, was as follows:

		AVERAGE
4 Sundays	27,010	6,752
9 other free days	48,616	5,401
18 pay days	13,166	731
	88,792	

**LIBRARY**—The number of visitors at the Ryerson Library during the month of March, 1915, was as follows:

	MARCH
Day attendance	
Students	4,850
Visitors	873
Consulting visitors	2,121
Evening attendance	1,450
Sunday attendance	1,238

Total attendance for the month 10,532

During the same month last year the attendance was 8,733, showing an increase this year of 1,799.

**SCHOOL**—The attendance in the School from October 1, 1914, to March 1, 1915, was as follows:

	MEN	WOMEN	TOTAL
Day school	431	443	874
Evening school	504	142	646
Saturday school	201	433	634
Total	1,136	1,018	2,154
Students in two departments	15	39	54
Corrected total	1,121	979	2,100

**LECTURES**—The attendance at lectures, concerts and other meetings in Fullerton Memorial Hall, in March, 1915, was as follows:

9 lectures to members and students	2,380
1 concert	480
32 other lectures and meetings	9,919
1 entertainment for students	480
8 Sunday afternoon concerts	3,554
4 Sunday evening concerts	1,599
Total	18,412

**MUSEUM INSTRUCTION**—During March (including four Sundays) the number of persons instructed was 2,534.



# BULLETIN OF THE ART INSTITUTE OF CHICAGO

## THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

### OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents {	MARTIN A. RYERSON
	FRANK G. LOGAN
Secretary	NEWTON H. CARPENTER
Assistant Secretary	WILLIAM F. TUTTLE
Treasurer	ERNEST A. HAMILL
Auditor	WILLIAM A. ANGELL
Director <i>pro tem</i>	NEWTON H. CARPENTER
Curator of Decorative Arts	MISS B. BENNETT
Membership Clerk	MISS GRACE M. WILLIAMS
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson Library upon art.

### LIBRARY

The Ryerson Library, containing about 9,000 volumes, 30,000 photographs, and 12,000 lantern slides on art and travel, and the Burnham Library, containing about 1500 volumes on architecture, are open every day including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

### BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is five cents a copy, fifty cents a year postpaid.

### PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 238 pages and 49 illustrations	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25c.
Part II. Early Greek Sculpture	25c.
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c.
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c.
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c.
Catalogues of current exhibitions	5c. to 50c.

### MUSEUM INSTRUCTION

Visitors desiring to see the collections of the Museum under guidance may make appointments with Miss Helen Carson in Gallery 14. Instructors: Mrs. Hall, Miss Carson.

Terms: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person; of over twenty, or clubs less than forty, five dollars. For clubs of over forty, ten dollars. Time limit: one and one-half hours. Regular class instruction, three dollars for twelve lessons. No single tickets.

Chicago public school teachers, in groups or accompanied by classes, admitted free.

### REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and about 125 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

### COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

### SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

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